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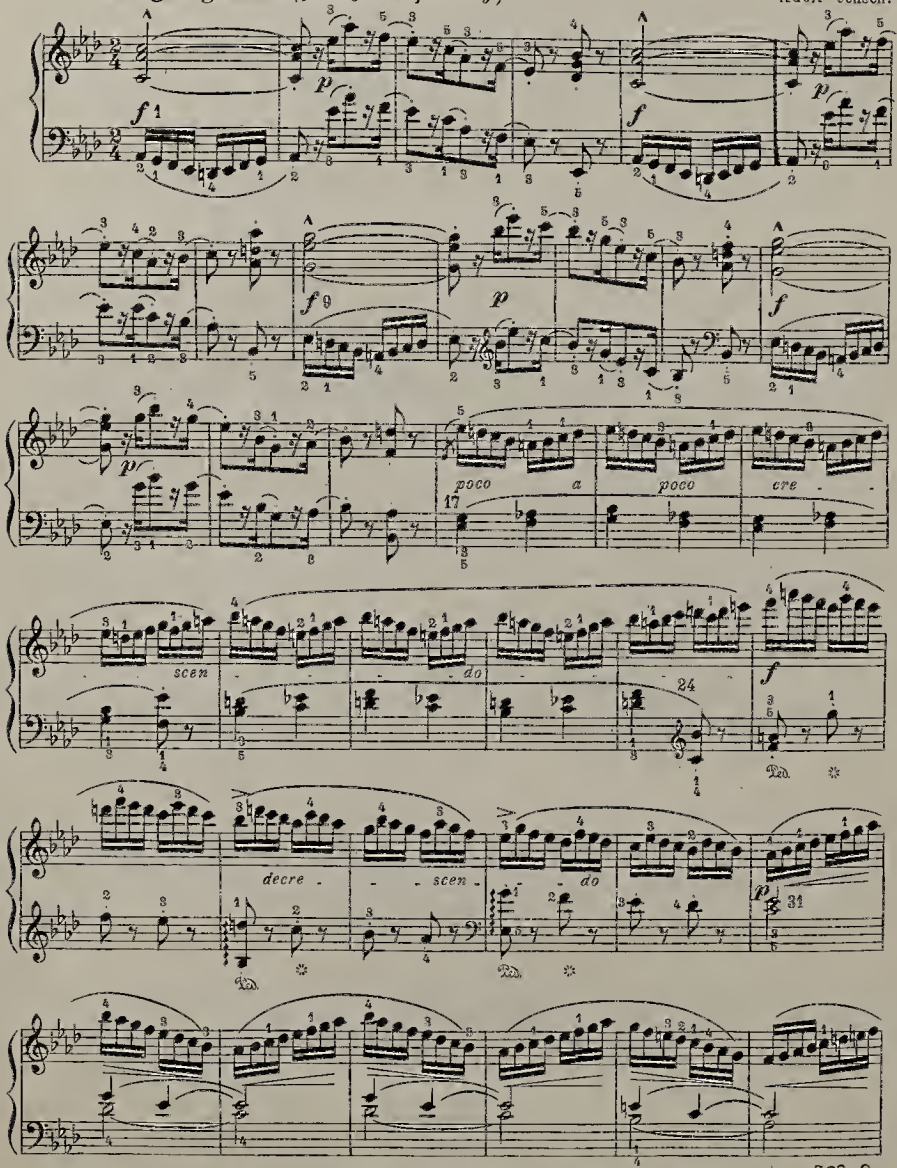
# Study.

*Edited and Annotated by Frederic Lillebridge.*

**Allegro giocoso.** *(quickly and sportively.)* Adolf Jensen.

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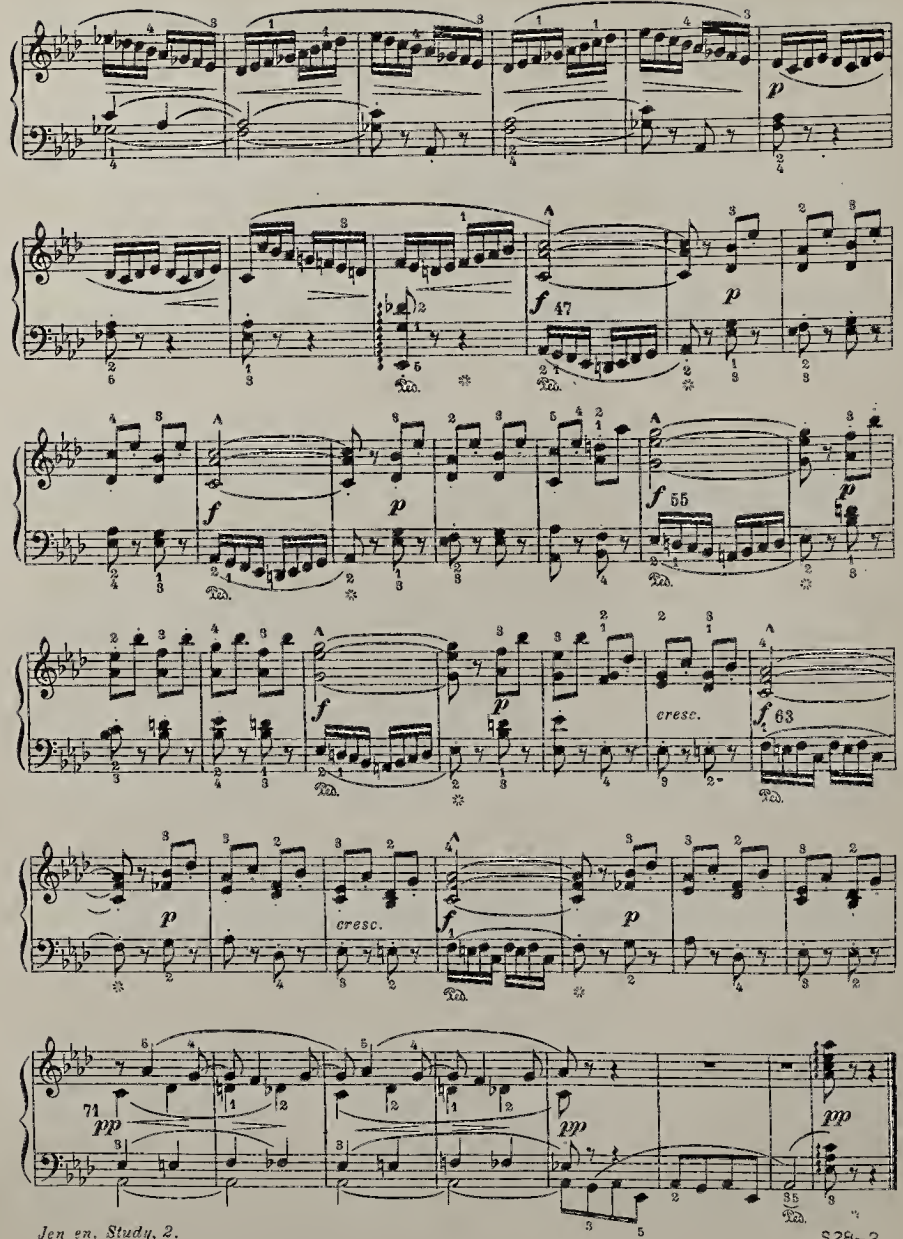
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# ANNOTATION.

## STUDY BY ADOLF JENSEN.

This very charming study, while it is a study, is also, from the value of its musical contents, a very beautiful piece. It has three different purposes in view: First, the accentuation of the slur over the two notes (measures 1 to 16). Second, passages in running notes which are also under the slur, and are, therefore, to be played *legato* and with the proper accentuation and division, as will be explained presently (measures 17 to 47). Third, the employment of the *staccato* dot (measures 48 to 70).

Measure 1 contains a long chord in the right hand, sharply accented, with a short running passage in the left hand under the *legato* bow.

We wish first to explain the slurs that occur in the next measure, each pair of notes being slurred together and the first of each pair being preceded by a sixteenth-rest, and the first note of each pair being also a sixteenth-note followed by an eighth-note. The eighth-note always falls on the heavy part of the measure. The result of this peculiar rhythmical structure and position is that the slurred notes are very carefully joined together; that is, played *legato* without the slightest interruption or break between their tones, the second note receiving the accent. The second note, however, of each pair is played very short, so that the effect of the two notes is that of two *legato* sixteenth-notes, of which the second is accented. Measure 4 is like measure 1. Measure 5 commences with the same rhythmical design as is found in measure 2, but the last two notes of the design are different and modulation takes place into the key of the dominant. The next eight measures are built upon the same rhythmical plan as the first eight. Beginning with measure 17 we have long slurred passages in both hands. In the right hand we have long sixteenth-notes and in the left hand long quarter-notes. The first note of each hand in measure 17 should be somewhat accented and then played very *legato* until we come to the end of measure 20, where the break occurs in going from measure 20 to measure 21. Measures 21 to 24 are played like the preceding four measures. The left hand part in measure 25 is made up of eighth-notes having *staccato* dots. These notes are played quite sharply and with a little hammer-like stroke in order to enunciate them very distinctly and clearly. The blow should descend rather gradually in order not to produce a metallic effect, still it should be a delicate blow. Measure 31 returns to the *legato* style for the left hand. Simple as the left hand part of measures 31, 32 and 33 appears it should be most carefully worked out so that the melody, together with the ties and slurs, shows the connection between the notes. The right hand part is played *legato*. Observe the interruption between the notes where they are separated into groups by means of slurs.

Measure 48 starts a passage where *staccato* notes are employed. This contrasts with the motive or pattern taken from the first measure. The effect of this piece, when properly played, will be most charming. Observe carefully the expression marks.

### Recitation.

1. What are the three purposes of this study?
   Ans.

2. Explain the slur in measures 3 and 4, also in measures 17, 18, 19 and 20.
   Ans.

3. Explain the use of the *staccato* dot in measures 48, 49 and 50.
   Ans.

4. Explain the rhythmic plan of the first four measures of the study.
   Ans.

5. Explain the rhythmic plan of measures 29 and 30.
   Ans.

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